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GENERATIONS OF FAMILIES: A TEACHING PROJECT AND PHOTOGRAPH EXHIBITION

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ABSTRACT

"Generations of Families" was a collaborative project involving university and community partners. University of Kentucky students worked with public and private local agencies, leaders, and citizens to collect, catalog, label, and display treasured family photographs of local citizens. The final product consisted of five separate displays totaling hundreds of framed or mounted photographs. The project supported the development of cross-cultural competence and professional skills by Family and Consumer Sciences students. The project achieved significant impact, as measured by community response, exit interviews, and analysis of student journals.

INTRODUCTION: STARTING POINTS AND GOALS

"Generations of Families" was a collaborative project between partners from a university and the surrounding city, Lexington, Kentucky. A public exhibition was created of old and new family photographs to depict the lives of our community's children across

the century, and thus, "weave a family tapestry that conveys our universal lineage of strength, pride, love, belonging, security, and hope." The final product, the exhibition, consisted of five separate displays totaling hundreds of framed or mounted photographs, each provided with explanatory labels and titles. They were displayed in prominent, well-traveled locations around downtown Lexington, during April and May, 1996. This article will describe for family and consumer sciences professionals (particularly college teachers and extension specialists) how the *"Generations of Families"* project had civic value as a form of community outreach that strengthened bridges within and between the community and the university. It simultaneously served college and department teaching goals as an innovative example of experiential learning (drawing from model Italian early childhood education programs) involving collaborative teams working on tasks connected to issues content of cultural diversity and multiculturalism.

A steering committee was formed to plan and carry out this project representing several major institutions in our medium-sized city of 250,000 people. All of the partners had their own reasons and agendas for contributing, and these created a dynamic mix requiring higher order thinking. The project was *inter-participatory* (Fischer & Bidell, 1997) in that the partners participated in an open system. They came together bringing their own particular agendas, which

then changed as events progressed, causing the project to unfold in unexpected, nonlinear, dynamic ways. The project resonated with many circles of people and stimulated their motivation, initiative, problem solving, and learning as indexed by several criteria and as seen from multiple perspectives.

For example, the Director of Lexington Project Parent sponsored this project out of the Mayor's office as a way to support family-friendly workplaces and civic networks in the aftermath of a divisive racial incident involving the death of a local teenager. An artist and photographer associated with the Art League became exhibit curator as a way to help citizens share their private treasures in the public arena as well as to educate young people about the value, preservation, and artistic presentation of photographs in

a public showing. The AAFCS supported the project through a grant from the Massachusetts Avenue Building Assets Fund as a way to highlight the profession and meet strategic objectives/priorities concerning strengthening collaborations with local institutions, investing in youth, and supporting diverse families (Edwards & Springate, 1998).

Finally, the project directors, as family and consumer sciences professors at neighboring institutions, believed that the project could help

them meet institutional teaching and service goals. They proposed that the *"Generations of Families"* project would help students develop cross-cultural competence and involve them in a complex,

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multi-stage project fostering networking and professional skills. Educational theories about cross-cultural competence and small-group project learning informed these choices and at the same time raised questions, as follows.

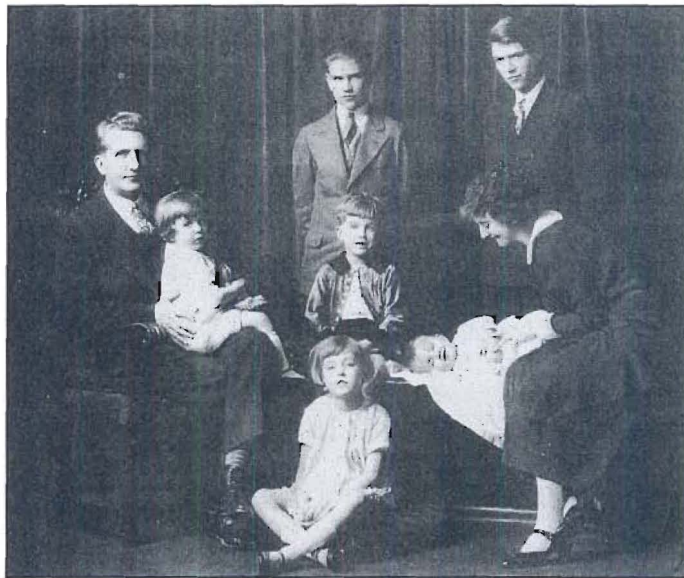
First, family and consumer sciences professionals today need to develop cross-cultural competence in order to build bridges between themselves and families who come from backgrounds different from their own (Lynch & Hanson, 1998). Cross-cultural competence involves constructing a working knowledge of history, strengths, adaptations, symbols, and practices concerning one's own and others' cultural groups, and developing intercultural communication skills.

According to multicultural educators, cultural knowledge is best gained when students actively discover—in particular, concrete, personal ways—the achievements, lives, stories, origins, languages, customs, and rituals of people in one's own and others' families (Anderson & Fenichel, 1989; Lynch & Hanson, 1998; Ramsey, 1998; Sue, Ivey, & Pederson, 1996). The personal knowledge supplements, organizes, and energizes the more abstract and general information provided by lectures and textbooks and helps people break through their stereotypes into more complex, flexible, and holistic understandings of people from different backgrounds.

The question of this study was whether, as part of gathering personal knowledge, the use of visual materials (photographs) would extend and enrich the more usual verbal methods of gathering life story information (interviews and narratives). Integrating visual and verbal literacy is a powerful, pervasive way of learning and communicating in our contemporary world with its multi-model technologies (Garrett-Petts & Lawrence, 1996). Family photographs combined with narratives would provide a pow-

erful example of such integration, as discussed by Bryant (1996) in an article on teaching college students to reconceptualize the relationship between literature and documentary photographs.

Second, research on college teaching has found that students learn most and retain knowledge longest when they are actively involved and working in collaborative small groups or teams (Davis, 1993, Ch. V). Work in small groups should involve tasks that are relevant to students, require interdependence, allow for a fair division of labor, and challenge but not overwhelm students' skills and abilities. The question for this study was whether this general perspective could be combined successfully with a particular the-



A family portrait in a classic formal pose, portraying three generations of the Demarest family in Chicago, 1926. From the extensive and well-annotated photo collection of Emily and C.A. Demarest of Lexington.

ery of group work in early childhood education, the Italian-born Reggio Emilia Approach (Edwards, Gandini, and Forman, 1993, 1998; Hendrick, 1997). The Reggio Approach extends the project approach to teaching (Katz and Chard, 1989) by providing specific strategies for initiating ambitious open-ended projects that draw upon students' capacities for visual and verbal literacies, extend over substantial periods of time, and mobilize multiple participants in interacting school and community networks (Edwards & Springate, 1993, 1996). The

underlying philosophy is based on an image of the learner as strong and rich in resources and potential and on a vision of education as an open system of relations and communications among teachers and students embedded within the surrounding community (Rinaldi, 1998). The Reggio Approach has been adapted or applied in many kinds of preschool and primary school settings throughout the world, but its implications for work with college students and adults are just beginning to be explored (Edwards, Shallcross, & Maloney, 1996). The risk-taking, dynamic, integrative spirit seemed congruent with the goals of *"Generations of Families."*

PROJECT NARRATIVE

Photographs—their power to connect generations, tell stories, and warm hearts is amazing. They give us a sense of roots: break down barriers, encourage storytelling, and promote healing and community well being. Photographs have a way of going right to the heart: they open doors to new friendships and deepen our relationships with those already dear to us (Quick & Noble, 1999, p. 2).

Planning Phase

The actual idea for an exhibit of family photographs came from an earlier project conducted in the city of Pistoia, Italy, involving a stunning display of black-and-white photographs of children and their families in everyday and ceremonial life across the major historical periods of the twentieth century (Lella Gandini, Curator, 1991). The photos were drawn from family collections of children in the municipal child care programs, and several still remain on permanent display in the central city office of early childhood education.

In undertaking the Kentucky project, a steering committee was composed in late fall 1995, to make several important planning decisions. The university professors proposed that the exhibit should become a major integrative study project for the University of Kentucky Family Studies spring

course, "Cultural Diversity in American Children and Families" (containing about 40 Human Environmental Sciences graduate and undergraduate majors). The Director of Lexington Project Parent urged that localized in-house exhibits (ancillary to the large public exhibit) would provide a way for small groupings of workers around the city to encounter one another in an unusual, humanistic situation and help create parent-friendly workplaces. Third, the curator, seeking to support community interest and participation, proposed to display all photographs contributed; she arranged for five gallery or exhibition sites around the city.

Implementation Phase

Beginning in January 1996, the project work began. The students learned about their role and were given a written description of expectations. They were told that this project would of necessity be open-ended and emergent—like the real world they will face as future professionals. Several members of the steering committee came to speak about the project's importance, and the mayor held a press conference, with local television coverage and student participation. The community editor of the major regional newspaper explained his plan for a large feature article about the project to appear on Valentine's Day. The students were excited to learn that a selection of their own photos would be published, and a subcommittee volunteered to collect these and take them to the newspaper office and meet the community staff. Meanwhile, the steering committee designed publicity material to inform and solicit photos citywide. Project Parent sent out packets to its 300 partner businesses, schools, and agencies to encourage in-house photo contests. Students contacted schools or businesses where they had personal connections.

In February, the community editor returned to the class to plan a second news feature focused on the in-house exhibits. Students leading these discovered that it could be difficult to get first contributions to come in, but that their display would immediately generate many more, as adults and children caught on to the pleasure of sharing personal photographs in a public setting. The most successful of the in-house exhibits included a collection at City Hall of old pho-

tos and other valuable memorabilia of government employees and the several projects at local elementary schools and child care centers, where teachers and administrators quickly saw the potential of *Generations of Families* as a community-building activity or part of the literacy curriculum (see full details in Edwards & Springate, 1998).

During the month of March, the most serious work of exhibit preparation and mounting took place. Students collected sets of photographs (with signed releases) from 110 members of the public and another 200 of their own friends and family members, then cataloged and documented them. The students were pleased at the ethnic and cultural diversity of contrib-

utors. For example, many long-standing members of Lexington's African American community came forward with wonderful and interesting contributions (although less outreach was achieved with the city's much smaller, more recent, and more transitory Asian American population from Japan and Korea).

Taken as a whole, the photograph collection did provide a vivid and moving panorama of the city, past and present. The photographs went back in time a century and a half, but old photos were about equally balanced with relatively recent ones. The images clearly portrayed from their own point of view many segments of the community that were diverse with respect to economic status, education, and urban versus rural

background. Some photos served to challenge racial and regional assumptions and stereotypes, for example, in portraying distinguished and obviously successful African American families. Students also enjoyed the many portraits of children from their parents' generation, taken by traveling photographers who went around with a pony for children to pose upon. Images of people with their beloved automobiles or in front of family homes were also common, along with groupings at family reunions, seasonal holidays, birthdays, and graduations. Old and more recent photos of children in sibling groups revealed interesting features of clothing, child furniture, toys, and play. Several

very old school group photographs were contributed, including one from the early 1900s—almost destroyed but recovered for this exhibit by the new technology of computer restoration—portraying a mixed-age group of African American children standing proudly in front of their rural schoolhouse.

Students then worked together in a project room at the university to learn and share efficient, attractive, and inexpensive ways to mount and display photos, such as putting unframed photos in acrylic frames, and how to create high-quality explanatory labels for each photo or set of photos, based on the notes submitted by each contributor.

The more detailed accompanying notes, the more fascinated the students found themselves to be by the photographs. With families reluctant to lend original copies of treasured photographs,



A portrait of Ruben Edmonds, a carpenter and general contractor in Lexington, around 1855. He was an example of one of the successful early African American businesspersons in the city. Olleñ Hinnant, his grandson, became in 1955 the first African American graduate of the University of Kentucky College of Law; he shared his personal photos and stories as a guest lecturer who made an important impact on the students in the cultural diversity course.

students made instant color copies at photocopy stores to use instead. The curator was very skilled in working with the students and teaching them technical skills of visual communication—processes they enjoyed and appreciated. Each group also decided upon a thematic message and title, prepared a banner, and embellished their exhibit as they liked. This phase required enormous teamwork. The project's open-ended nature was at first disconcerting but eventually proved itself a valuable learning experience. New friendships were created—many students later stated that the intense group experience was a highlight of their college years.

The exhibit banners expressed each group's imaginative and implicit theme about heritage and diversity. For example, *Colorful Generations* carried the message of how much racial diversity is found across the generations *within* as well as *between* families (the group that created this theme was composed equally of white and African American students, and many re-discovered through their family photo albums and documents and oral histories how great a mix of racial heritage lay in their pasts). *Piercing Together Our Past Shapes the Future* contained many contributions from families with roots in the rural, mountainous region of the state; this display featured homemade quilts as backdrops and an impressive display case to show off photos in antique frames. *Childhood Memories Through the Years* contained many contributions from schools and teachers as well as citizens—thus children past and present. *Reflections of Our Past* (beautified by mirrors artistically placed among the photos on walls and in display cases) and *The Ties that Bind* (decorated by trails of ribbons and bows uniting the photos to surrounding bookcases) were both displayed in public libraries where the nearby bookshelves and armchairs seemed to amplify a message about the unity of public and private sides of community life.

On April 19, a formal opening was held at the most prominent exhibit area. It was a splendid celebration, with about 200 people attending. Refreshments were served, courtesy of sponsors. Two undergraduate students served with outstanding poise as mistresses of ceremonies.

Another undergraduate (from the "Colorful Generations" group) spoke about what she had learned from her group about cultural diversity and open communication. Then eleven other speakers who had contributed especially extensive or stunning sets of photos and who seemed particularly interested in the project told about their photos and the stories behind them. These speakers were invited to rep-



The portion of the exhibit called, "Reflections of Our Past", was displayed at the Lexington City Library, Main Branch. Photograph by C. Edwards.

resent major groups of project participants, (e.g. steering group, city government, general community, and school in-house projects, including a first grade child; as well as members of both white and African American communities of Lexington and the University). The audience was similarly diverse, with members of the two major racial groups present in about the same proportion as the city population.

Each exhibit was dismantled on a designated day in May. At three of the sites, students were stationed to conduct exit interviews as contributors came to retrieve their photographs. One year later, several participants who had spoken at the opening ceremony were contacted for a follow-up interview.

PROJECT EVALUATION

The project was successful beyond our expectations. Community impact, measured by such indicators as number and quality of photos collected, media attention, number of people attending, and additional support and resources contributed, easily met project goals as stated in the original plan.

A team composed of the Curator and one of the Project Directors critically evaluated exhibit quality. To provide the students with feedback, descriptive comments were written and each site rated on variables related to Visual Design and Communication; Themes and Messages; Diversity Portrayed; and Effort and Originality. All five groups received High or Medium-High on these variables.

Value of the project for community participants, assessed by the exit interviews, suggested that what these people liked about having their photographs in the exhibit was that it made them proud and gave them an opportunity to talk with others about their families. Almost half of the 10 persons interviewed had brought a family member or neighbor to see the exhibit, and everyone had informed people about the event. They felt the exhibit contributed to Lexington by highlighting "different families that exist," "what Lexington is all about," "the community coming together," "tradition in dress and special times," "how families tie everyone together," and "connections in the community." The exhibit, they thought, "reminded people of their past," and "got positive response from the community." For children, they thought it was beneficial because it

"brings history alive," "lets them see how the past has tied into the present and that families have not changed very much over the generations," and it was "good for school use." Regarding the exhibit increasing awareness of community diversity, several said they were already aware, while about half said it increased awareness, through "seeing similarities and differences," "noting the dress, traditions, and so on." Another participant stated, "It made me look for diversity and have a deeper appreciation for various traditions and cultural values."

A retired long-time resident of Lexington who had contributed photographs and become very interested in the project conducted the one-year follow-up interviews. He contacted four individuals (three white, one African American) from among the speakers at the opening. The results suggest the rich resource of family historians present in any community. Each of the individuals interviewed had developed a passion for preserving the past and had invented a unique and detailed format (images plus annotations) for documenting ongoing personal lives for their children and descendants. One woman, who had grown up on a farm in a rural county, had gotten started collecting family history and photos by her mother, who told her years ago to "leave a mark, something that somewhere down the way will be carried forward." They had well-articulated beliefs concerning the importance of recording the past and creating closeness to others through the thread of continuity. As one woman stated, "It sounded to me like a good idea, where people could share their backgrounds and get to know each other a little better. And it was for the kind of people that you associate with every day, not just special people that you read about in the newspaper, or famous people."

Finally, the project's value to the university students was assessed through their individual journals kept as a required part of the course, to record each individual's contributions, risks, and experiences. Systematically coded and qualitatively analyzed, these documents suggest that different kinds of learning were prominent for each student and team, depending on what were their initial goals and concerns and how they interacted with others. However, 11 themes (eight positive,

three negative) emerged as most important overall. The eight positive themes were: (1) working as a team, especially a multicultural team (mentioned by 57% of students in the course); (2) planning and executing a difficult, multifaceted, open-ended task; (3) personally interacting with community and busi-

The results suggest the rich resource of family historians present in any community.

ness leaders (30% of students); (4) assuming leadership and contributing to their community in a public way (67% of students); (5) gaining cultural knowledge (62% of students); (6) expanding personal networks and hearing interesting stories from people outside their own circle (40% of students); (7) learning about their family history and seeing how it enhanced family relations to share pictures, memories, and stories (52% of students); (8) leading a group of adults or children in one of the small in-house projects (30% of students). The three negative themes were (1) personal frustrations with one or more team members (15% of students); (2) difficulties in planning and knowing what to expect (22% of students); and (3) logistical problems, such as scheduling, making contacts, expenses (42% of students). Here are some of the most eloquent quotes from the journals:

"The project has been a wonderful opportunity for me to grow as a person. I have learned about several different cultural backgrounds, and this has been the first time that I have really gotten to know my classmates on a personal level. This experience will help me when I am working with clients of different backgrounds in trying to understand where they are coming from and their life experiences. The project also enhanced my learning through working in a group

effort toward one common goal. I am very proud of our group and of our finished exhibit."

"Getting the project together was at first confusing. No one seemed to know for sure what we were doing. As the semester went along we learned together what we were supposed to do and how. Everyone expected it to be a lot of work, and it was, but we gained a valuable experience. We got to meet the community and learn something about the people in it."

"The most important lesson that I have gained from participating in *"Generations of Families"* is that people are connected through the emotions that family memories elicit. From now on, I am going to put more effort into learning about my history, as well as making certain that I pass knowledge about that history down to my children."

"What has given me the greatest amount of satisfaction has been working with the children, seeing their excitement, watching this idea develop in their heads. They have been such a part of the whole process, beginning with looking at what a family is and who qualifies to be in your family, proudly compiling and composing their contributions and finally seeing their faces as they saw their works of art on the wall of a very impressive building. And then of course the joy on the faces of those children whose pictures were published in the newspaper!"

IMPLICATIONS FOR PROFESSIONALS

The *"Generations of Families"* Project accomplished its goals of simultaneously serving civic, educational, professional, and personal goals for groups and individuals. Public response to requests for photograph submissions, sponsoring donations, exhibit space, and participation at the opening ceremony suggested that the project resonated with citizen and institutional needs for celebrating and promoting family and community connections. Family photographs, often thought of as purely private treasures, today can be easily shared with a wider circle—thanks to new technologies (such as instant color copying and comput-

er restoration), inexpensive frames, and desktop publishing.

With university students in family and consumer sciences, the project served as experiential learning for accomplishing a major task that required teamwork, risk-taking, interaction with the public, and learning skills of visual presentation. Inspiration and strategies from model early childhood programs in Italy (Reggio Emilia and Pistoia) were useful in suggesting specific ways to initiate this ambitious open-ended project that drew upon students' capacities for visual and verbal literacies, extended over substantial periods of time, and connected university and community networks. In addition, the project proved an innovative way to help family and consumer sciences students work toward cross-cultural competence by gaining personal knowledge to illustrate, organize, and energize their readings and lectures on cultural diversity in American society. The project demonstrated that the use of photographic materials greatly enriched the more usual verbal methods of gathering life story information (interviews and narratives).

Furthermore, the project has other educational applications for family and consumer sciences professionals. As described by Quick and Noble (1999) there are many practical possibilities for photograph sharing and display—at either private family groupings or more public gatherings. The group leader can help make the project successful by using a good icebreaker, finding a theme or organizing idea tailored to the age and gender composition of the group (such as photos containing images of animals, old cars, or family homes), and involving the local media whenever possible to validate the beauty and significance of family photos and stories.

In sum, the sharing of photographs and family stories is a particularly holistic, meaningful act that works effectively with adults and children, helping people to reconnect the past to the present and to cross barriers between one another and within themselves. Adaptable to many activity settings and kinds and sizes of groups, a photo project can serve multiple purposes simultaneously and stimulate multi-layered learning. When we tell one another our family stories, we offer a part of ourselves. As we reach out, we create

a bond of trust that strengthens our community. We begin to understand the common threats of our past and appreciate the dreams we all share for the future.

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prepared an extension publication with leader's guide, *"Family Photograph Display: A Quilt of History,"* for the University of Kentucky Cooperative Extension Service (1999). Dr. Sarah Henry wrote about the project in *UK Connections: College of Human Environmental Sciences* (Spring, 1997). The project was presented at the annual conference of the American Association of Family and Consumer Sciences, June, 1997, in Washington, DC; annual conference of the National Association of Early Childhood

Teacher Educators, November, 1997, in Anaheim, California; Conference on Adapting the Reggio Emilia Approach in U.S. Contexts, April, 1997, in St. Louis, Missouri; The Seventh Annual Early Childhood Constructivist Institute, June, 1996, at Auburn University, Alabama; and "Hundred Languages of Children" Conference, May, 1996, at Carnegie Mellon University, Pittsburgh, Pennsylvania. ■

Commentary on Generations of Families

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In their article, the authors have provided a learning experience for students that takes a very common medium—photographs—and creatively uses it to foster cross-generational and multi-cultural understanding while stimulating a positive, healing type of civic involvement within the larger community. Building on this scholarship, we might ask why photographs are potentially so powerful, and how can we employ them in educational programs for families and communities?

Photos have a way of conjuring up a variety of emotions, ranging from pride and curiosity to compassion and connectedness. For example, a picture of a uniformed soldier may bring tears to the eyes of a mother, fill a grandchild with questions about the soldier, or help a young man identify with a relative who also chose to enter military service.

Photographs can give an expanded sense of time, both going into the past and projecting ahead to the future. When a 23-

year-old bride sees a picture of her father and mother on their wedding day, she knows that her parents may have had many of the same experiences that she may be going through. It may also remind her that one day she will probably be looking back on a long life well lived and remembering her days of youth.

Nearly everyone has at least one portrait or snapshot that is dear to them and which expresses what words cannot. A family sharing time or educational program built around special photographs can be refreshing while offering a rich process of learning and growing. It's a sure-fire way to bring smiles to everyone in the room. Scenes from long ago, stories about relatives now deceased, and even the revelation of a well-kept secret can stir up interesting realizations and memories for all those present.

To get the ball rolling, encourage family or group members to bring one picture to a gathering, whether it's a family reunion, club meeting, a company retreat, or a community celebration. You may decide to plan a get-together specifically to share and display favorite photos.

Once you have decided on when and where to have your display, your own creativity is your limit. You may decide to focus on a certain theme, such as photos of graduations, recreation or sporting events, weddings, babies, cultural diversity, or a current hot issue in your local community. Perhaps

you would like to see each other's most humorous snapshots. If you pick a theme, be sure to convey this to the participants.

Allow all participants to invest themselves in the process by enlisting their help in setting up an attractive display of the photos, placing them on a board or against a wall so that all can be seen easily. If you have not done so, allow others to handle details for an afternoon popcorn party or special luncheon during which people can both informally and formally share their photographs and memories. If the photo sharing will be part of another celebration, such as a holiday get-together, carve out a specific time for the sharing of the photos. Be sure to make the event special.

Once the group is assembled, the fun begins! Give each person who brings a photo a chance to introduce their picture and comment on why it is significant to him or her. Involve the entire group, if appropriate. Some family or community members may be able to furnish details about a photo that others could not recall.

There are many ways you can lead your group in processing their photos. For example, you might start by asking participants to contemplate the photograph they each have brought with them. Encourage them to transport themselves into the picture or activity that is taking place. Then ask them these questions, pausing after each one to allow volunteers to answer:

1. What is your relationship to the person in the photo?

2. What things came to mind as you "put yourself" in the picture?

3. What emotions did you feel as you thought about the photograph?

After they have had a chance to respond, ask group members to silently think of why that photo is important or special to them. Randomly allow the members to introduce the photographs they brought, providing some background about the picture and answering why the photo is important or special to them. If appropriate, encourage each member to stand in front of the group to present his or her photo.

Break the ice by starting out yourself. It is important that each person who brought a photo be given the opportunity to share. As each person finishes, ask him or her to attach the picture to the display board using the removable tape you have provided. (Be careful not to mar the photos in any way.) You may want to set a limit on how much time each participant takes, but try not to cut short anyone's presentation.

If your group is quite large, you can divide it into two or more smaller groups, each having its own photographic display. Enjoy the laughter, tears, joy, pride, and other emotions that the sharing time may evoke. Invite the group to recall the expressions on the faces of the members as they were presenting their photos.

Sharing photographs is also a wonderful way to include all members present at

the gathering, regardless of age. The very young as well as the more mature will enjoy learning and reminiscing. Elderly family members can often make valuable contributions by sharing history and stories beyond the memory of most others present. Likewise, it can become a great opportunity for storytelling and rekindling memories long ago forgotten.

If time allows, break into groups of five or fewer members and assign them the task of planning a photographic display of their own. They may plan a family or public display, and can use suggestions already mentioned or create something entirely original. Reassemble and, as time allows, let the groups share their plans.

Once you have mastered a small photo exchange and exhibit, go public by expanding the scope to include more people. You can experience the fun of becoming better acquainted with individuals and their families and promoting friendship with them. Another advantage to sharing photos in a more public place is the way we can come to appreciate the many differences in the families around us and the members who grew up in them. It is usually much more exciting and interesting to learn about someone else's childhood, especially if it was quite unlike our own.

Try organizing such a photographic exhibit in your office, house of worship, neighborhood, support group, or child's school. A potluck with the residents on your block is a great way to get to know neighbors

better; request that each family bring a photo to share with the group. In an office setting, make a game of it by circling a face in a childhood picture and leaving space below to allow co-workers to guess the identity of the person.

A middle school teacher made an annual feature of anonymously and prominently displaying baby pictures of her seventh-graders on a hallway bulletin board for a few weeks, then identifying them after the students' peers had been given a chance to guess whose baby face was on display. The results were many smiles and a few surprises as the identities were revealed!

One group of orthodontists has made their childhood photo display a permanent fixture in their waiting room. School pictures, 8 by 10 inches in size, of each member in their group were gathered and attractively mounted on the office wall. While the pictures attract attention and numerous comments, they also serve as a wonderful reminder to the young patients who visit the office that their orthodontist was once their age, too, with many of the same experiences waiting ahead.

Involve the local media in a community-wide photographic display. Newspapers in particular can easily put together a very attractive and effective photo essay from a public exhibit. Have fun with it. Make the experience as enjoyable as possible! ■